1: Lhote--134 E-5 (1929-1940) 1944 MS25 Tuareg MS25

People adorn themselves with their jewels only during festivals; they are ordinarily kept in bags closed by a curious rectangular padlock, which is provided with one or two interior bolts; it must be undone with an enormous key which the Tuareg always have on their person.

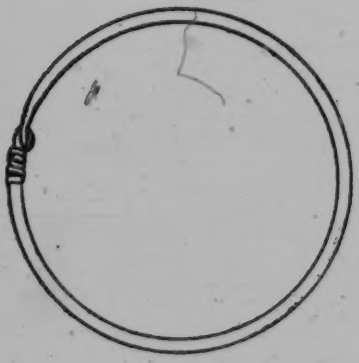

Fig. 45. Ahaggar Tuareg women's ear hoop.

Arts and Crafts Among the Ahaggar Tuareg

The nomadic and pastoral life which the Tuareg lead obviously limits the development of craft techniques and that of art itself. For them, all is reduced to the immediate necessities of everyday life -- articles for the household and the house itself, harnesses, clothing, and, accessorily, adornment.

If we look for the raw materials used and at the disposal of the Tuareg for making the different objects which they need, we observe that wood comes first, then leather, then certain graminaceae stems, and finally metals.

horsehair attached to the ends. During the music the player from time to time rubs the horsehair with a piece of resin from the gum tree; this serves as rosin. /288/ The amzad skins are often decorated with painted motifs in very vivid colors, or else they are covered with tifinagh inscriptions indicating the name of the owner and bearing love verses for the use of admirers.

Among the Ihaggaren violins are usually large, reaching as much as 40 centimeters in diameter. In Sudanese tribes, on the other hand, they are much smaller, rarely exceeding 25 to 30 centimeters.

The amzad plays an important role among the Tuareg, who really make a true cult of it. Young men go to listen to the girls play it. After they are married, they love to hear their wives, who charm in this way the empty hours of summer evenings. Not playing the amzad is a punishment that the women inflict on the men, and during battles warriors always try to be brave lest their wives or their fiancées deprive them of music. "There will be no amzad," they used to say upon returning from an unsuccessful raid. This prospect was often sufficient to restore their courage and incite them to go efface their defeat.

The ahal. -- At about the age of sixteen, boys and girls have access to adult society and begin to participate in the ahal.

The word ahal means "meeting, conversation, interview," A synonym for it is édéouenné. These musical and literary meetings have a more or less peculiar nature, depending on whether or not they are mixed with asri.

Asri, literally "to run with the bridle loose," means the practice of some very free mores. To live in a state of asri is to exist under conditions which permit one to practice loose mores. Those who can be in a state of asri are pubescent boys and girls, widowers, and divorced people of either sex.

These meetings take place near the camps in the shelter of a wadi, but always out of the sight of old people and respectable people of the tribe. They usually take place before the evening

172 for religious reasons. At any rate it may be stated positively that the fertility cult was in vogue at the same epoch, to judge from the many drawings which are erotic in character. Finally, we may add that magic was practiced with regard to some animals -- antelopes, hippopotamuses. Their reproductions are often connected with cabalistic signs, such as a double spiral or an appendage between the horns resembling the uraeus of the Egyptians. Several stone statuettes, probably from the Neolithic age, have been found at Tit, Tazerouk (Ahaggar), and Tabelbalet (Tassili). They represented animals, rams or bovids and owls, which were surely the object of idolatry.

In the so-called bovid period, identical observations may be made. Several cows wear disks between their horns or else a little ring representing a slip knot. Perhaps these drawings are related to ram worship which was very much in vogue in North Africa and especially in the oasis of Ammon; this cult seems to have been replaced in the Central Sahara by worship of the cow. This animal was still honored as a god by the Berbers, who called it Doul Korneïn. The Sudanese Peul had no mystic life except [171] their cow worship. We must explain that no similar belief has been discovered among the Tuareg.

The rock paintings, which are on the whole more recent than the oldest drawings, also give us a few indications to be remembered. Near Djanet a large painted panel represents a series of more or less steatopygic women dancing in the middle of a circle of people who are clapping their hands; then on his side, a man enters in turn into the dance, wearing a mask topped with horns (he is a sorceror or wears an ancestors' mask). This is exactly the picture of the magic scenes which we see among the Sudanese, where they periodically organize dances in which the masks of family ancestors participate. Traces of these dances have even been maintained [532 535] in the Djanet oasis; every year there, on the occasion of the festival of "zébiba," people dress in tawdry finery and masks topped with horns. At Mertoûtek one may also see a large

4: Benhazera--17 G-5(1905) 1908 MS25 Tuareg MS25
Hoggar

Chapter X

Games

Children play a game with a ball, "tekerikera", 526 857 which they hit with curved sticks /20/ ("iggaten tekerikera," they hit the ball). Two camps are formed and the ball must be made to go into the opposing camp.

But their greatest amusement is to make out of clay little 524 sticks and stones, all kinds of animals and people, which they call 532 857 "isounar" . Thus they make a mehari with its saddle, a camel with its young, a horse, etc., or they may make a mehari with a man on it, "aknar" , or a woman in her bassour, "taknart" ; here are a bride and groom. These young sculptors, it seems, are very skillful.

Sometimes they hang a swing, "taoulioula", on a 524 857 tree.

291 411 526

Armed Conflict between Azioue1 and Tacha
(Taitoq Tuareg) (First Stage)

standing. The others had fallen, and one could definitely see 172
the marks of the holes into which they had been set, as well as
of the stones placed at the base to hold them erect.

The stone that remains erect is covered on one side with [532]
symbols cut deeply into the stone, next to others which are al-
most effaced. It is about 2.60 meters high and about 25 cm.
wide on each of its four sides, which are smoothed and polished.

The other stones that are fallen to the ground have about the
same dimensions, and one of them also has engraved inscriptions.

I took rubbings of the inscriptions cut into the stone still
standing.

Near by in the rocks of the footpath by which it is reached,
I also saw some engraved drawings of which I also took rubbings.

The location of these stones is right next to the trail from
Tiltekine, not far from the spring of the In Dalladj wadi, about
1,700 meters in altitude (in the Koudia of the Ahaggar), on
the road which leads from Tamanrasset to the sebkha of
Amadr'or, by way of Ideles.

I questioned the guide and the Tuareg who know these
stones, and of course they could give me no explanation for
them. "We call them the standing stones, 'ebdaden' ⵉⴱⴷⴰⴷⴻⵏ
. Those of old made them," they told me. "It is very
old. That is all we know."

172 /37 cont./ Many chipped stones have been found in the Ahaggar, indicating an early occupation of the region, but nearly all of the objects have been found on the surface, preventing the establishment of a chronology. However, Acheulian axes have been discovered by M. Arambourg in a basin of the Tihodaine erg beneath undisturbed sediments, with fossilized elephant bones. The In-Guezzam basin has also furnished paleolithic tools in association with fossilized bones. Objects of neolithic make are, in general, scattered on the ground.

/38/ Arrowheads are very rare. The most numerous tools are polished, two-edged axes; they are found in all sizes; some very small ones are made of very soft stone, and perhaps were used for money. Magnificent polished pestles, varying in length from 15 to 70 centimeters, are still sometimes used by the Negroes. Also to be found are polishing tools, fixed grindstones, scrapers, and the debris of pottery with linear decorations.

Some interesting information is furnished by the rock engravings. One may say that the Ahaggar is covered with them. At the present time, nearly 120 sites are known, and there are certainly others to be discovered; on the other hand, rock paintings are infrequent.

An examination of the engravings shows a succession of periods. The oldest are characterized by the presence of fauna found in humid steppe regions: elephants, lions, ostriches, giraffes, antelopes, bovids, horses. The most recent are identified by the presence of camels, asses, and crude line drawings of men.

[532 212] Contemporary engravings, accompanied by inscriptions in tifinagh, are easily recognizable, for the legends may be translated.

The rarity of paintings in the Ahaggar is explained by the almost total absence of caves permitting their preservation. Those that have been discovered were found in sheltered places

172 /38 cont./ in granitic regions. The tassilis, which have genuine caves, have not yet furnished us with any paintings. The most famous paintings are those in the Tefedest: at the Coche and Cousin-Lelubre sites. Another site, discovered in April, 1951, by M. Bobo in a valley of the Adrar Haggarène, adds a new element for the Ahaggar in that its figurations are different from those of the Tefedest.

The oldest engravings, which are termed "pre-cameline" for want of more precise references, have a considerable patina; the patina of some seems identical to that of the rock. We find perfectly drawn animals, /39/ sometimes in a dynamic posture; the line is precise, often deep in spite of the hardness of the base rocks (microgranites, basalts, etc.); sometimes the drawing is filled in in spots. Bovids and horses, although certainly ancient, have a less heavy patina than do the elephants, giraffes, and lions. Certain horses seem to be drawn less surely; it seems that one sees a decadence of the rock art which announces the following period. In addition to animals, there are enigmatic drawings, tracks, human figures; some animals are striped with parallel lines.

Next comes the "cameline" period. In addition to camels, there are also frequent asses and horses, as well as stylized men drawn with a maximum of three strokes. All of the drawings are summarily done and are without artistic interest; the line is often imprecise and there is almost no patina. There are also some scarcely comprehensible figures, some outlines of nails /sandals/, and a few ostrich silhouettes. The Tuareg are unable to translate the inscriptions in tifinagh characters.

[532] Contemporary engravings are rather rare. They portray asses, camels, and are of no interest whatsoever, except to illustrate the fact that men have been attracted to the same places, as these engravings and inscriptions overlap older ones.

Tombs of different forms are scattered throughout the Ahaggar. They are found practically everywhere, and no

7:Nicolaisen E-5 (1951-1962) 1963 MS25 Tuareg MS25

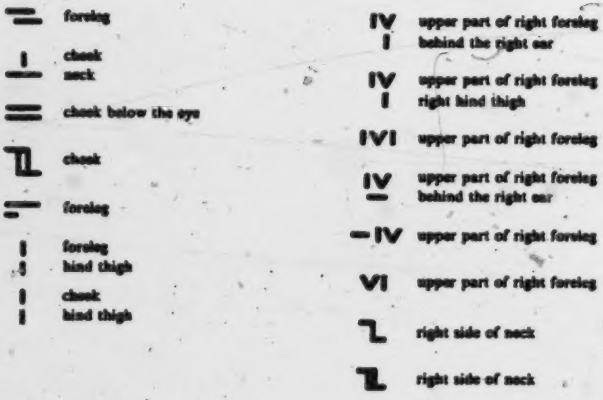

Fig. 101 a–c. Camel-brands of three Ahaggar tribes.

a. Brands of the *Kel Rela* tribe.

b. Brands of the *Afuk-en-tehlé* tribe. The main brand of this tribe is V called *temazert*. The brands ⌝ & ⌜ are due to intermarriage with the *Ikian-en-tawait* tribe where the principal brand is ⌜ called *amesiaf*.

c. Brands of the *Dag Rali* tribe. The main brand characteristic of this tribe is | placed on the right side of the camel's neck. This brand was that used by the founder of the tribe named *Rali* and to-day it forms part of most *Dag Rali* brands which are always placed on the right side of the camel's neck. The *Dag Rali* brands have individual names. The last one is known as *tikkilt n ayalaf*, that is "the raven's foot".

Dag Rali tribe may claim that these two halves are matrilineally related to one another, but also they do not descend from sisters. It seems in fact as if these two halves stand in a cross-cousin relationship to one another, and it is in agreement with this that the *Dag Rali* proper speak of the *Imezziliten* as "children of their mother's brother". The two halves in the past intermarried much though marriages between them are very rare nowadays. Thus in 1951 there were only two marriages between people of the two tribal halves.

I believe that other tribes of Ahaggar have a structure similar to that of the *Dag Rali*, but the structure of Tuareg tribes is extremely difficult to grasp because very few Tuareg know their genealogies more than three or four generations back.